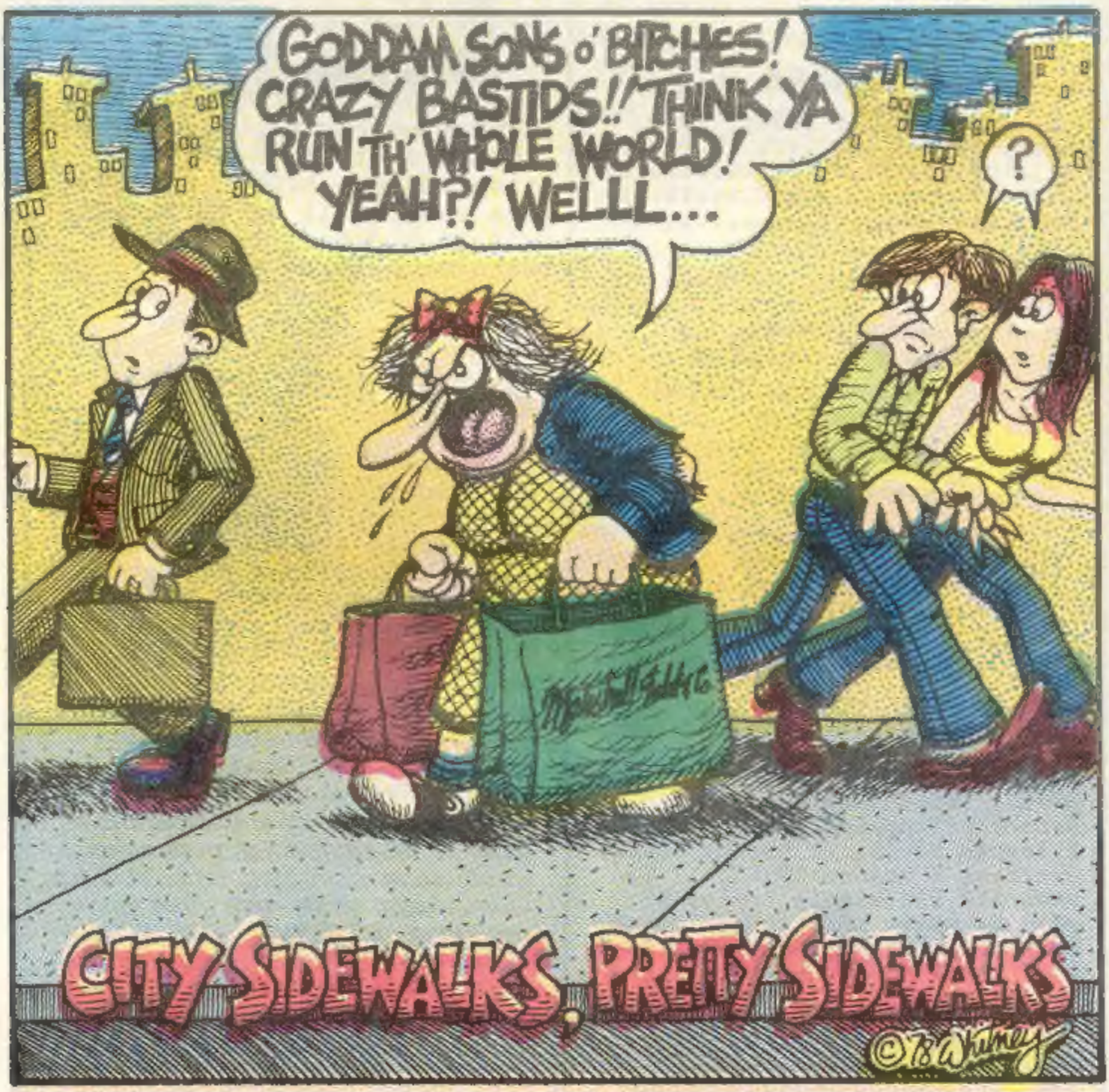
CASCADE COMIX MONTHLY

October 1978

No. 8 · 50¢



GILBERT SHELTON

INTERVIEW

CASCADE COMIX MONTHLY

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STAFF

ARTIE ROMERO
Editor and Publisher

BILL SHERMAN
BRUCE SWEENEY
CALVIN PIERCE
ALFRED BERGDOLL
Staff Writers

DARREL ANDERSON
JOHN PETERSON
Staff Artists

CHRIS WYNKOOP
Production Assistant

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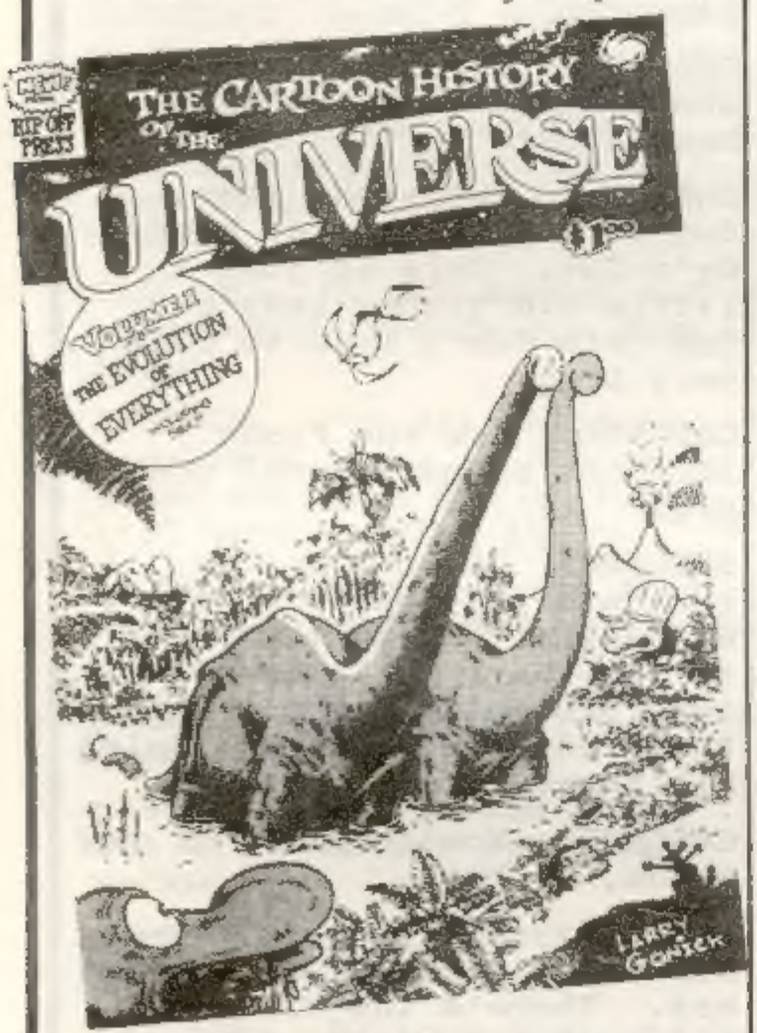
The Print Mint has just published LEMME OUTA HERE, edited by Diane Noomin. This book has stories about growing up inside the American dream by Armstrong, Beyer, M.K. Brown, Crumb, Deitch, Green, Griffith, Kominsky, McMillan and Noomin. It's $1.25 postpaid from the Print Mint, 830 Folger Ave., Berkeley, CA 94710.

Leonard Rifas is editing NEW ENERGY COMICS, an alternative energy education comic that's sort of the "flip side" of ALL-ATOMIC COMICS. The cover will be by Becky Wilson and Paul Mavrides, with stories by Sharon Rudahl, Joyce Farmer, Harry Driggs (R. Diggs), Greg Irons and others. It will be published by Rifas' Educomics Co.

Gilbert Shelton was at Bob Sidebottom's Comic Collector Shop in Monterey October 14 for an autograph party celebrating the publication of the new Freak Brothers color book, THOROUGHLY RIPPED. In a rare public appearance by Shelton, there was plenty of action in downtown Monterey that afternoon, as Shelton was said to have been selling drawings for the price of a beer. Sidebottom reported good sales on Rip Off titles that day, with the new book selling briskly.

Jay Kinney and his wife Dixie are in Europe for six weeks, visiting various cartoonists and publishers, and seeing the sights. They planned to tour France, Germany, Holland, England and

Wales. His ANARCHY COMICS is out, and just about the best comic to appear this year, with European cartoonist-guests. About the new title, Kinney says, "I'm rather proud of the comic as I think it pretty successfully combines politics and art without preaching or taking an overly 'educational' pose." It's available from Last Gasp at P.O. Box 212, Berkeley, CA 94701 for $1.25 postpaid.



Rip Off Press has released Larry Gonick's CARTOON HISTORY OF THE UNIVERSE, vol. 1. This 52 page comic presents history as it really happened in cartoon format. It's $1 plus 25¢ postage from P.O. Box 14158, San Francisco, CA 94114. Rip Off will soon publish a collection of Forty Year Old Hippy strips by Ted Richards, and Rip Off Comix #4 is almost ready as well.

CORPORATE CRIME #2 is almost done: a rumored-great cover by Poplaski (ala Gould) a very powerful genocide story by Irons, a really strong piece by Rudahl, and a Jay Kinney strip highlight this issue's contents so far.

Guy Colwell is back from Europe for awhile. There's an exhibit of his art upstairs from Uncle Gaylord's Ice Cream Parlor on Polk Street in San Francisco this month. Colwell has lots of gallery connections in Europe now, and has had exhibits in Paris, London and elsewhere. The fourth issue of his INNER CITY is doing well in sales.

Michael Gilbert's latest, most ambitious project is a 32 page science fiction story for IMAGINE, the new title from Star*Reach Productions. It's in two parts, the first 16 pages having just been completed and scheduled to appear in IMAGINE #4, which is to be printed in December. It's titled "A Dream of Milk and Honey" and is "an odd blending of elements, including interplanetary Zionism, Shakespeare, 4-armed aliens, frontiersmen, and a rejuvinated corpse," says Michael. His next undertaking will be a 32 page Wraith story for Star*Reach Productions.

CONTINUED ON PAGE 12

INTERVIEW

CASCADE: What's going on these days there at Rip Off?

SHELTON: Oh, the usual things. That big new color book THOROUGHLY RIPPED kinda took all our energy for awhile. The new RIP OFF COMIX #4 is about done; trying to finish it before the weekend. Seems to be the same old thing to me, though.

CASCADE: So you're working on the Syndicate, and that's a regular grind?

SHELTON: Yeah. When I get 150 pages or so of Warthog comix, that'll come out in a big book.

CASCADE: Great, would that include just the Rip Off Syndicate stuff?

SHELTON: Yes, unless there's some extra stuff that I add.

CASCADE: Some new stuff.

SHELTON: Yeah. That's about another year's worth of work, though.

CASCADE: Would that be a big black and white book, probably?

SHELTON: Yes. Like a traditional dime novel, except it will probably cost four or five dollars.

CASCADE: You do two strips a week?

SHELTON: Yeah. It's the Wonder Warthog and Fat Freddy's Cat. It's not a whole page worth. Right now the story is Philbert Desanex's 100,000th Dream, and that has 12 pictures every week, like a Sunday strip. The little Fat Freddy's Cat strip has 6 pictures.

CASCADE: You know a lot about kitty cats. Do you have a cat?

SHELTON: Yeah--oh, yeah. But it's not like Fat Freddy's Cat. Ours is just a little old granny lady cat. Tom cats don't tend to last very long.

CASCADE: Are the Freak Brothers based on real people?

SHELTON: Oh, not really. I run into that question alot, and what I say is that even if they were real people, they probably wouldn't want their identities known, doing all those terrible things.

CASCADE: You're a man of few words, Gilbert.

SHELTON: Well, there's two different types of entertainers. There's the kind that sit back behind the scenes and write the stories, and then there's the ones that have to go out there on the stage. That's two different types of work. It's hard to do them both.

CASCADE: Yeah. You're kind of a shy person.

SHELTON: Oh, I guess so.

CASCADE: Modest, too.

SHELTON: Damned right.

CASCADE: You save your ideas for putting down on paper, rather than spouting them off

all the time?

SHELTON: Maybe so. But I tend to forget a lot of them anyway. I need to carry a little notebook around and write everything down.

CASCADE: Yeah, most of that stuff would be garbage anyway. When you come up with something that's worth remembering, I think, you remember it.

SHELTON: Yeah, I guess you you're right. I've taken a fair amount of notes of what I thought were good ideas, and then when I looked at them later, they were kinda dumb.

CASCADE: Do you script out your strips before you draw them?

SHELTON: Not all the time. Sometimes, like in the newspaper strips a lot of times, I'll have to wing it.

CASCADE: Do you write them one panel at a time sometimes then?

SHELTON: Oh, usually a whole week at a time.

CASCADE: So you can start out with the end and work backwards?

SHELTON: Yeah, that's a common way of doing it.

CASCADE: But you would never do a strip by drawing and writing one panel at a time?

SHELTON: No, I've never done that. R. Crumb seems to be able to do that. My mind always races ahead, and I want to finish the thing.

CASCADE: There was some work by you in ARMADILLO #1...

SHELTON: Uh-huh.

CASCADE: That's very different from anything else I've ever seen by you. It seems like it's totally cut loose, like a stream of consciousness approach to writing, and really creative. When was that done?

SHELTON: It was in '64, I seem to recall, maybe '63. I'm doing another strip like that now. Philbert's dream has gone on for 12 weeks, with 12 pictures per page on that same kind of free flow type idea. A lot of people say they like it. It's definitely the weirdest comic strip that's been in many a paper.

CASCADE: I think that what you have going for you above all the other underground cartoonists, though, is you know how to construct a gag. You never fail to elicit some humorous responses.

SHELTON: You don't have to be able to draw to be a good cartoonist. The drawing can just be stick figures if the gag is good.

CASCADE: That's right, something many people just getting started fail to realize.

SHELTON: Sometimes the less you draw, the more seems to be in there to the person that reads it. Their imagination fills in the blanks.

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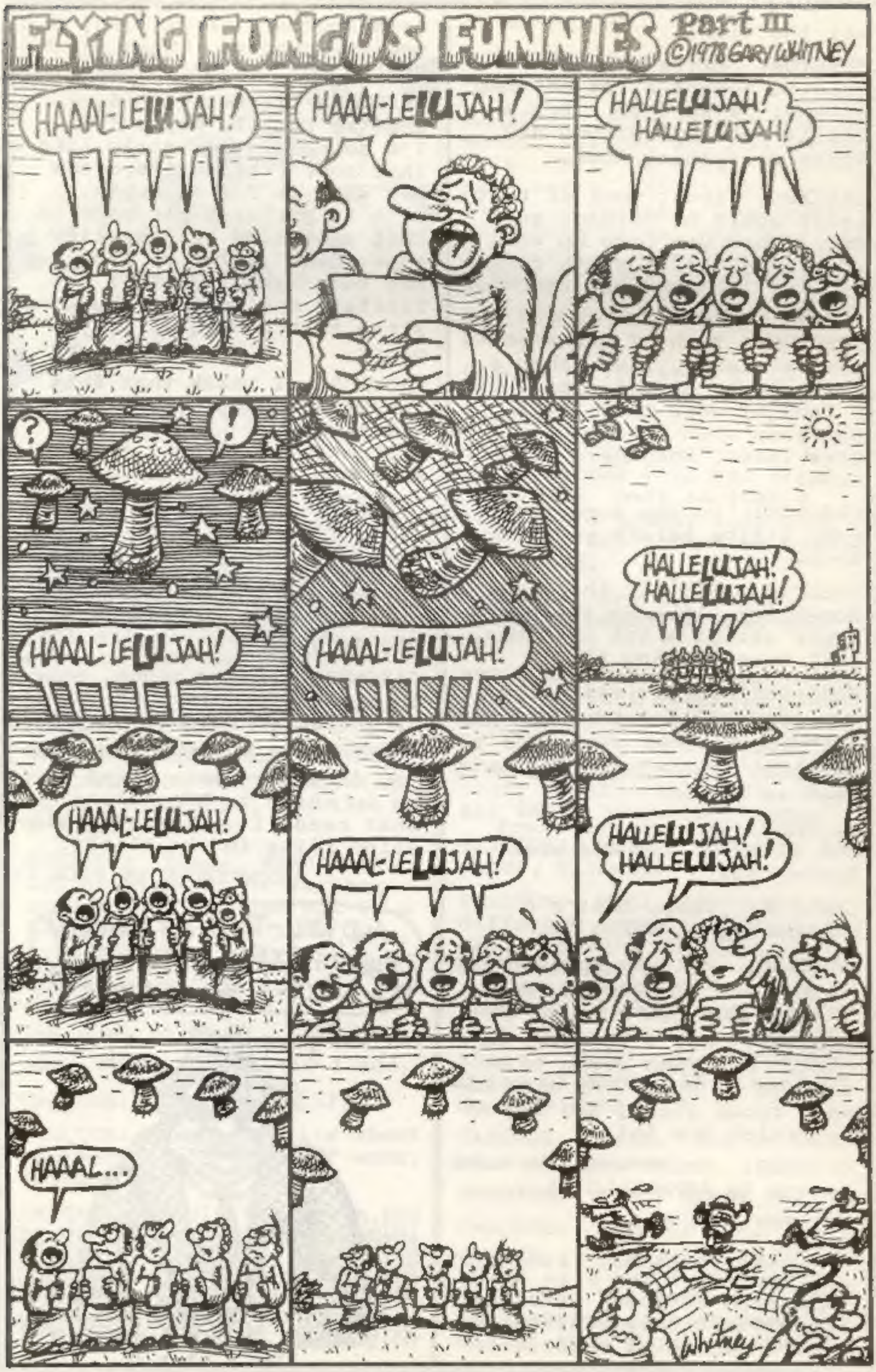
FLYING FUNGUS FUNNIES Part III
©1978 GARY WHITNEY
HAAAL-LELUJAH!
HAAAL-LELUJAH!
HALLELUJAH! HALLELUJAH!
HALLELUJAH! HALLELUJAH!
HAAAL-LELUJAH!
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HAAAL-LELUJAH!
HALLELUJAH! HALLELUJAH!
HAAAL...
Whitney

Quick Ones

BY BILL KIEFERMAN

ANARCHY COMICS #1 (Last Gasp)

This month's fatuous question: is it anarchist to be Serious About Anarchy? I'm brought to this by the contents of this international anthology of political high-mindedness and hi-jinks (read: history 'n' humor) edited by Jay Kinney. All of it's anarchist in vision if not tone.

The historical pieces (Spain, Cliff Harper, Épistolier and Volny) are the "best drawrn" but also the least dynamic. Unless yer into the minutiae of Lefty history, f'rinstance, much of E. & V.'s "Kronstadt"--reprinted from L'ECHO DES SAVANES and saddled with clunky translation--is texturally oblique. Lotta anarchists seem obsessed with provin' they've legitimate History in place of pulp image, but frankly the image's more interesting. And if history is ziptoned machines and esoteric dialectical dialogs (as depicted in Spain's Spanish Civil War strip, "Blood and Sky") with small feeling for humanity or risk, then who can blame the reader yearning for melodrama or gonzo yuks?

To its credit ANARCHY COMICS contains healthy heaps of the latter, too. Melinda Gebbie, one of the densest/angriest of femme cartoonists, contribs a violent anarchofeminist fantasy that's refreshing in its IDiocy, especially in comp to the Spainstuff. Gebbie can be opaque at times, but her anger carries ya thru it. All the bomb panels a reader could wish for.

But it's the humor that works best, whether it's parttime Kinney collaborator Paul Mavrides' "Some Straight Talk about Anarchy" eyeball kicking its way thru the Apocalypse or Gilbert Shelton's guerilla motorway tips or Kinney's one-page set of comic strip parodies trashing Leftist enclaves (check the sideways

syndicate titles) or the ish's showcase piece, "Too Real." This last 'un has the Correct Line!!!

A collage strip of fiftyish advert images w./ bitingly mismatched dialog, Jay K.'s "Too Real" makes ANARCHY COMICS for this reader. Kinney chops into slick life and comic style with a palpable rough edge ("This comic strip is easier to read than your handwriting, so quit complaining,") determined to get at the worms 'neath each. Balancing caricature and sympathy, Kinney shows chartable maturity as a humorist: that fact in itself is an advertisement for anarchy.

FAT FREDDY'S CAT #4 (Rip Off Press)

The one-pagers are typically laff-provoking, particularly if ya read 'em with a knowing feline on yer lap (s/he'll jump off by the 4th chuckle,) but for one aimless piece about putting kitty litter in the cat's dish. But I'm getting to the point I prefer the strips singly, I think, rather than packaged: the strain of regular output getting to Shelton? Or me?

Consumer alert: "The Burning of Hollywood," seen in the Freak Bros. color book, is reprised in this volume. The smaller (5¼ by 8¼") size doesn't do the art justice, but then I don't like live concert album remakes of rock songs much either.

THE FIRST KINGDOM #8 (Bud Plant)

Jack Katz's 24-volume novel is one-third thru now, and the background's gettin' thicker: more 'n' ever I find myself backtracking just to keep track of the threads. Perhaps the leaps in action from book seven --Tundran in chains when we last saw him free if menaced, the abrupt departure of Commander Solnar and family in Manog's flashback--compound the difficulty in an already complex piece of story. In any case, this ain't a book just to pick up and browse yer way past.

Twelve pages of this ish are devoted to the series' sf background, and they're characteristically the thickest textwise. I have arguments w./ Katz's prose--it's not consistent enuff in its use of present tense and I'm sure that's not deliberate (as the narration's unidentified persona is)--but that's not wot the writer/artist chooses to emphasize. What's important is the art and character. The text's just functional.

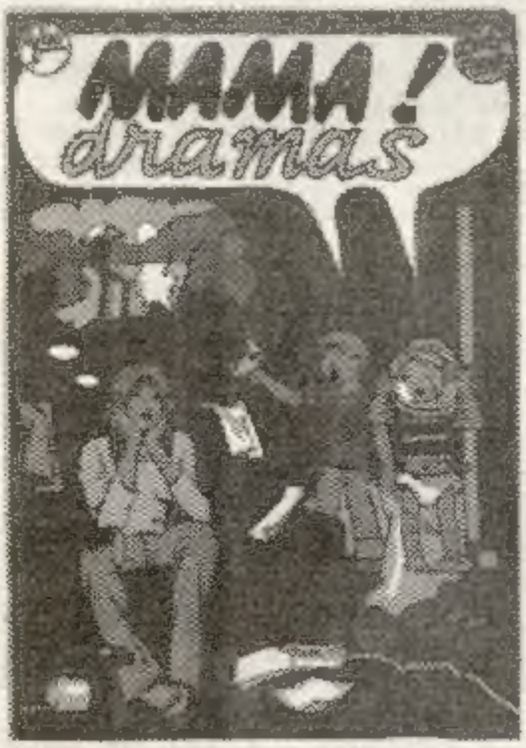
But the rest's marvelous. This ish's revelatory moment: the reversal of second-string villain Captain Accromos into fallible hero, a move foreshadowed by Katz's earlier visual refs to Fate and classical tragedy. Its bravura visual moment: young Fara standing overlooking the archipelago she's stranded upon. While Katz's ess-eff scenes are impressive, somehow I'm caught more by his natural settings. And his characters' stance in 'em. Call me Luddite; I don't care.

MAMA! DRAMAS (Educomics)

The art's erratic (even Trina's story looks rushed and flat, her composition without its usual unique integrity,) but this new title outta Leonard

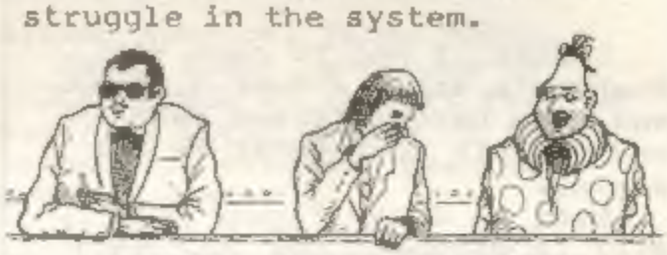
Rifas' Educomics is a promising addition to the realm of alternative education comix. If some of this premiere ish's contribs seem too limited in perspective ie. divine aquaduck artist Edna Jundis' stylishly illoed "Alternative School" is little more than a didactic discussion of the Evils of Skool) the majority has the ring of personal truth to it which makes even the most unpolished art palatable. Just compare the winning humanity of Terre Richards' wry "Playgroup Experience," for example.

Tho editor Trina's inside contrib hammers males into the Limited Asshole category (all given to the same exit expletive: "Bitch!"), some of the other material (Richards, Joyce



Farmer, Shelby) is more fair-handed. Shelby's wimmen especially are as hung-up on sex roling as the men, while Farmer's nervous single mother reflects bourgeois mental pitfalls for all her openness. MD's writer/artists focus on a variety of socio-economic situations, from welfare ma to comfortable middle-class artist, and the diversity's a plus factor. (My fave line: "Remember how skinny hippie men were?")

Along with artists familiar from WIMMEN'S COMICS, there are some interesting "newcomers." Suzy Varty, a Briton, is new to this reader at least--tho not, I suspect, to Brit comix readers --and she has a clear cartoony style and gift for visual metaphor. Delores Thom, who reminds me of Michele Brand, presents an informative four-pager on welfare rights: it's the most "educational" but that doesn't dampen its empathetic presentation of one welfare victim's struggle in the system.



ZIPPY STORIES #2 (Rip Off Press)

Somewhere in Arnold, Nebraska, a middle-age cattle farmer and widower is masturbating to a trailer magazine. His daughter, who left the ol' homestead a year ago, is livin' in Southern Cal. Nineteen and typically plump for her generation, Cindy Tappe works in a pizza place nights, takes TCP and is an avid Zippy fan. Our interviewer asked her wot she thot of ZIPPY STORIES two recently, the music of the Rezillos blaring in the background. Here's wot she said:

"In number two's magnum opus, 'A Nation of Pinheads,' Griffith at once solidifies and clarifies our noble microceph's role in today's complex culture. Both victim and victimizer, the pinhead is a symbol of integrity unthreatened by 'rationality's compromises. This lover of junk, foil for the artist's own ponderously intellectual persona, is the spontaneous spawn of the me decade and enemy of the smarmy. /Editor's note: "Smarmy?!!?"/

"I think it's almost time for SOAP on the tube."

Meanwhile, somewhere in the Midwest yer critic is chortling over our artist's struggles sans television for a week (documented in two strips) and pondering the fact that just before this book of new 'n' improved Griffy strips arrived in the mail, he'd read a Mark Evanier-scripted Hanna-Barbera comic that also made fun of frozen yoghurt.

Hey! I like frozen yoghurt! (And so does Cindy!)

Letters

Listen, I had to read Bill Sherman's article over 3 times, and then have a friend read it and explain to me what he was saying.

Near as I can figure out, Bill is disappointed because I am a normal (albeit short) human being and a nice person.

Anyway, I'm glad he likes my comix.

Lissen, I didn't feel at all insulted by Phil Seuling's intro. (I don't even remember the "broad shoulders" bit!) I was Phil's goddam guest! He paid my way to N.Y. If you want to insult me, ignore me, leave me out of your books, pointedly refrain from mentioning me in yr articles about comix. That kinda stuff has been done to me in the past, and I damn well have reacted.

But if someone in the audience happens to whistle at a pinuppy slide on the screen, (and they were pinuppy--lotsa men can't understand why I like "good girl art" either) I'm damned if I'm gonna punch him in the nose for it.

As for the Fox slide, that's a little outta context. I follow the Fox slide with one of Lulu Belle, my more recent black heroine. Whereas Fox was a radical revolutionary, Lulu Belle's chief crime is dealing marijuana. You might say my politics have mellowed.

Maybe next time Bill can introduce himself to me, and we can have a long talk about what's really sexist and what isn't.

Meanwhile, keep up the good work with the terrific magazine.

Cheers,
Trina

P.S.--Bill Sherman will have a fit when he finds out I'm gonna be in PLAYBOY! Talk about destroying stereotypes! Well, Bill, I've sold to PLAYBOY and I'm THRILLED!

You guys are doing a great job. Love the artist interviews. Hate the reviews knocking DWC&S! Everybody's a critic. Basically I got three types of letters about DWC&S (in the same order as the volume of mail).

#1. There's too much sex & violence.
#2. The stories are too mild. They don't have any gut impact.
#3. What does Oisif Equax mean?

Well the only comment I got for all the critics is OK Jack how about putting your brush and bristol board where your mouth is and churn out some of these stories you think I should be publishing. I'm hot but I don't see the contributions flooding in. Where are all these hot new wave artists panting to get their stuff published? Especially thoses ones that want to pay to get their stuff published? Huh?

Seriously, the quality of DWC&S and any book depends on the contributors to the book. At least the current set of contributors to DWC&S is sitting down & putting out stories; I'd just like to see the group of critical people putting some sweat into the types of stories in the vein they'd like to see. I certainly want to publish a book that maintains an experimental, radical cutting edge in both the quality of the art and the commentary of the stories on our society. A lot of DWC&S does deal in sex & violence. I don't think it's a truism that sex & violence & sexism and sadism are interchangeable. To me sex & violence are fundamental and vital threads in life. Exploring them and their meaning in society without having the story degenerate into sexism and sadism is a thin line that's difficult to keep from crossing but DWC&S makes an attempt at it. Hopefully the book takes an exploratory attitude of increasing understanding rather than exploiting. And does it w/o preaching or being too direct.

Clifford Neal
Editor
DR. WIRTHAM'S COMIX AND STORIES

BRUCE SWEENEY

On Collecting Comix

The Buyer's Guide #255's big ad by Kitchen Sink for Robert Crumb's Sketchbook is a beautiful full page ad featuring a lot of nice Crumb art. It's teasing and effective and reminds us that there are only 1000 copies for the U.S., which should be nothing for a Robert Crumb title. Crumb is allegedly finally free of a horrendous tax suit; congratulations are in order to Robert on both counts.

Kitchen Sink Enterprises is trying to respond to a lot of you collectors with a limited edition MONJO SNARFO which features art by Armstrong, Beck, Crumb, Deitch, Griffith, Kitchen, Newhall, Pontiac, Spiegelman, Stiles, Rippee and others. M.S. was two years in the making and is for the collector who has everything. There are two variations; a regular edition of 9500 at $1.25 pp and a numbered limited edition of personalized copies at $20 pp with the purchaser's name if desired, autographed, numbered, notarized and thumbprinted.

To anyone that can help Anthony Smith doing a piece on George Metzger and looking for old correspondence by George, I erroneously reported Anthony's address in CASCADE #4. The correct address is 1414 Lynnview Drive, Houston, Texas 77055.

Jamie Alder, who gave us TRICK FUNNEL #1 reports that he has TIME LAPSE GROWTH in the production stages. Keep us posted, Jamie.

Kitchen Sink, excitingly enough, are cranking out an unusually high volume of titles, which is great news. BANZAI COMICS by Beck, Brand, and Deitch should hit by mid-October at $1 along with another old friend, SNARF #8 with contributions by Rudahl, Pound, Deitch, Cruse, Trina, Green, Stiles, Beck, Steffan, and Spiegelman - I can't wait!

Also projected for October will be ML: THE LAND THAT NEVER WAS, a full-length book by George Metzger that has been gathering dust for 5 years until Kitchen Sink decided to go with it. George has polished it up a bit; after all, he's certainly grown in 5 years. Personally, I view Metzger as one of the unsung heroes of ug's so thanks again, Kitchen Sink.

Lastly for the Sink will be my mention of October's anticipated SPIRIT #19, and the third for Kitchen Sink. It will have a new Eisner wraparound cover and a new Eisner story. Interestingly enough, they intend to offer it on a subscription basis at 4 for $6. All of the above can be ordered from Kitchen Sink Enterprises, Box 7, Princeton, WI 54968 for cover price and 30¢ postage. A free Krupp catalogue comes with every order. It appears a shame that old Krupp catalogues are not given out. Just like the Eric Fromm catalogues and early COMIX WORLD issues, these are gaining notoriety among collectors.

A couple of collectors wrote me regarding the whereabouts of their copies of Larry Rippee's A TENDER REGARD FOR MUTANTS, erroneously assuming that I'm in the thick of comix influence, but a question to Larry elicited an immediate and informative

[illegible] up in transabout all in the mail by now. If you don't have one, move quickly, as it's one of the best 7¢ variations in a long time! Chock full of good filler and wild ideas, with a meager run of 300, it's a must. $1 postpaid from Small Press Traffic, 3841-B [illegible] Street, San Francisco, CA 94114.

ZAP #9 was being held up in the Bay Area due to a pulp strike, but any week now... any week now....

I finally saw a copy of COMMIE COMICS, done in 1971 and given out on the streets of Boston. It was a tabloid and one of the few u.g.'s done by a woman, Becky Wilson, with nice artwork throughout and clearly ug material. I was obviously scratching my ass on the wrong street corner that day.

JOURNAL OF POPULAR CULTURE #2 will not be coming out. Publisher Jack Venooker cannot come up with the necessary capital for it, which is a real drag because he had some decent talent lined up. Any hopes up ahead, Jack? If so, let us know.

Gary Whitney will be appearing in a poetry book SUNFLOWER CHILI as the illustrator. Anyone that's that turned on by the idea could put in an advance order for a copy for $11 at Third Coast Printing and Art Press, P.O. Box 806, Williams Bay, WI 53191.

Why does Krauss's FUNNY PAPER #1 remind me of Bob Vojtko? It even has an ad for Bob's LOW BUDGET FUNNIES inside. #2, which is down the road, will feature a 1-page Vojtko Sgt. A-Wall story.

Rey King is working on COSMIC CIRCUS #5 and claims that he's well into production on it.

I appreciate all the correspondence and kind words that I've been getting, I also realize that you're just after my duplicates. But seriously, this column will improve as a direct result of information and opinion coming in from all quarters, so keep that U.S. Postal Service in business. I can still be reached as usual, at 82 Waltham Street, Boston, MA 02118.

CONTINUED FROM PAGE 3

English cartoonist Hunt Emerson is coming to the west Coast in October, as is Susan Varty of Arts Lab Press.

The Berkeley BARB is becoming the "New Barb," coming out bi-weekly and free. The ad section will become a separate paper, SPECTATOR, and will have comics.

Warren Greenwood's SPACE DOG #1 is a new funny animal book available from The Greenwood Organization, Box 2267, Hollywood, CA 90028. This comic has the origin of Greenwood's hero, and another story featuring the Dog in "The Toob of Doom!" The price is $1 plus 30¢ postage.

John Adams has a new issue of his minizine, PURE ART QUARTERLY #9. It's a special zombie number; write John at P.O. Box 1527, Boulder, CO 80306 for more info.

ADVENTURES IN PATHOLOGY #1 is a new fadazine from Tom Hosier, editor of MODERN CORRESPONDENCE MAGAZINE. It's 75¢ postage paid from Tom at 1044 Chapel St., Apt. 507, New Haven CT 06510.

WALDO AND EMERSON
EXISTENCE SEEMS TO BE SO VAST AND ENDLESS SOMETIMES
AND OTHER TIMES, IT SEEMS TO BE NO MORE THAN THE BLINK OF AN EYE!
DON'T BLINK!

CONTINUED FROM PAGE 5

CASCADE: Do you like to draw?

SHELTON: Oh, not a whole lot. It's all trial and error for me; I never learned to draw very well.

Comics and Comix Co, 2461 Telegraph Ave., Berkeley, CA 94704 has published a second issue of MAGIC CARPET. This issue is all science fiction comics, mostly by Editor Jim Pinkoski. It's $1 from the above address.

Bob Vojtko has a new title for his Vojtkomics, LOW BUDGET FEATURETTE #1. This minizine contains several of Bob's syndicated panel cartoons, "Coupons." It's 25¢ and a stamp from Bob at 1120 Euclid Ave., Lorain, OH 44052.

CASCADE: When you collaborate with Sheridan, does he do most of the drawing?

SHELTON: He does most of the surface detail, and what I do is the posing of the characters and the composition of the picture, and then a little bit of the inking. Sheridan usually finishes off the inking, because his looks so much better than mine.

CASCADE: Do you use a fine line rapidograph?

SHELTON: I haven't used a rapidograph in quite some time. I just use a crowquill pen now, and a brush--however to get that ink down on the paper the fastest. I never could keep a rapidograph working all the time. I have this big box of broken rapidographs that I've collected over the years. I abandoned that about the time that Dave Sheridan and I started drawing them together. I haven't touched a rapidograph since then.

CASCADE: Congratulations on your new Freak Brothers book, THOROUGHLY RIPPED. Did you paint the cover?

SHELTON: I did one painting that was used as an advertisement in HIGH TIMES a couple of years ago. I took a photo of that painting, and Dave painted over the top of it the photo and added a lot of surface detail, and that's the cover of the book.

CASCADE: I thought it made

a good cover. The intense concentration of the characters on this incredibly messed up picture really says "thoroughly ripped"--like there's nothing there, but they see plenty.

SHELTON: Yeah, I've seen it happen. Dave did that fancy lettering.

CASCADE: For the collectors, what was the first publication that published your cartoons?

SHELTON: I don't even remember. College papers and magazines...I think I did cartoons in 1958 for the TEXAS RANGER, the humor magazine at the University of Texas.

CASCADE: 1958, eighteen years old--that's about when you started?

SHELTON: Uh-huh.

CASCADE: What did you do back then? When did you start doing Wonder Warthog?

SHELTON: I just did single-panel cartoons. A lot of them were reprinted in a Wonder Warthog anthology that we printed here at Rip Off Press, reduced down to the size of postage stamps and put down in the margins of the page. The first Wonder Warthog was in a magazine called BACCHANAL, and it was an off-campus humor magazine in Austin that just lasted for two issues.

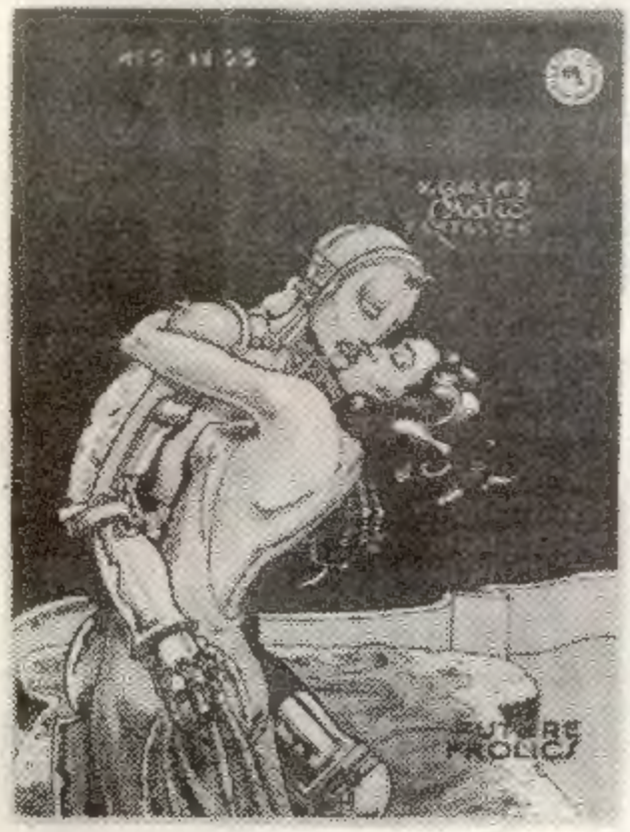
by Calvin Pierce

Plenty of new comix have appeared in the past month, and it's been a great batch of books, by and large. All of the largest publishers have come across with new issues in spite of near-critical paper shortages in California.

ANARCHY COMICS, edited by Kinney and published by Last Gasp, is one of the best underground comix I've seen this year, and solidifies Kinney's rep as an excellent ug editor and artist. This book shows us that even in this time of political apathy, comix can deal with a subject like anarchy in an entertaining way. I predict good sales for this title because of its winning combination of humor and good art.

Rip Off Press continues the trend toward "educational comix" with its latest offering, Larry Gonick's CARTOON HISTORY OF THE UNIVERSE volume one. It's an excellent beginning for what I hope will be a long series of historical comix by Gonick. This first issue goes into the formation of the universe, the evolution of life, lots of dinosaurs and the like. The cartooning is good, the facts are straight, and the gags hold your interest without interfering.

MONDO SNARFO from Krupp is a special treat for those who enjoy fantastic, far out artwork and stories. This collection of short strips by Kitchen, Griffith, Crumb, Armstrong and many other underground greats is true to its surrealistic theme. The cartoonists adapted well to the surreal environment and cut loose with lots of subconscious images, dreamlike stories. My favorite is the untitled flying whale strip by Mike Newhall, but there's plenty of good art and insane stories in this book.



WET SATIN #2 from Last Gasp offers more erotic fantasy comics by women cartoonists like editor Trina and Rudahl, Marrs, Shelby, Farmer and others. The artwork is above average and helped by good printing, good paper, and an oversize format.

A DISTURBING EVENING AND OTHER STORIES by Mark Beyer, his first solo book, is a pretty good effort. The art is stylized to the point of abstraction and loaded down with decorative detail, but still manages to remind one of children's drawings be-

cause of the figures and their poses. The stories are almost as weird as the art. Beyer's art can also be found in MONDO SNARFO.

BLOOD ON THE MOON, the final volume of Jaxon's trilogy of realistic Indian comix, is definitely the best of the three. This book has lots of beautifully detailed renderings by Jack, and the story is well-constructed. Jaxon has found a publisher for a combined book containing all 3 Comanche comix. It will be a limited edition, high quality paperback.

With so many new books coming out each month, the trend is toward "theme" comix with increasingly slick art. The publishers are wisely buying only tightly-edited books that have a specific market in mind, a ready audience. This is putting the publishers on a firm financial footing and allowing them to bring us more and better comic books! I hope we will continue to see a high degree of specialization of this kind.

--Calvin Pierce

ROCKY MOUNTAIN OYSTERS
by J. Peterson.
©1978
YA WANT ME TA DIG RIGHT CHEER, YANCE?
WHY SHORE, CLANCEY...
...YA MIGHT AS WELL DIG ANYWHERE YA WANT...
HOKAY!
...AIN'T NO TELLIN' WHERE WE'LL FIND THEM NUGGETS.
KRUNCH!
AYE! YI YI!
WHUT THE HELL IS THIS DOIN' IN MY "OYSTER"?
WHY, 'AT THERE'S A PEARL, YANCE.
SET 'EM UP, BERTHOUD.
YEP.